Live Ones Used in the Next

Feature for Miss Talmadge

One of the most interesting scenes

in Norma Talmadge's "The Voice From

cosmopolitan atmosphere and Oriental

Lloyd is going to reproduce some

ing the progress of a big fete. Among

peau famous group of dancers.

Guitry's Pasteur Wins Tribute of Critic in London

French Actor's Performance Called Wonderful Both in Character Acting and Understanding of Play

The art of the French actor Lucien Guitry, who is under contract with the elwyns to do "Pasteur" in New York in the forthcoming season, is subjected to an interesting analysis by E. A Baughan, dramatic critic of "The Lonion Daily News," in a recent paper. "That a dramatic critic should be deeply moved when seeing an actor in he same part for the second or third

acting," writes Mr. Baughan, "I here pay that tribute to M. Lucie: Guitry's Pasteur. "Actors always tell dramatic critics that they know nothing of acting. It is the favorite accusation of 'the' profession. The public is in the same boat At my visit to 'Pasteur' on Monday therefore resolutely attempted to silence the analytical voice which in

every critic is never silenced except on

pare occasions. M. Lucien Guitry's

time is an eloquent tribute to the art

Pasteur is one of those occasions. "The result of my analysis I will at. empt to set down in all honesty. First of all, there is character acting. That the most obvious acting of all. Often to only a trick of make-up and of mannerisms of speech and gesture.

"The French actor's performance would be wonderful if that were its only fine quality. The play, as I pointed out in writing of the first night covers many years. "We see Pasteur first of all as a man

of some forty-eight years, energetic, full of will-power and adored by his pupils. Each act shows him at a later eriod of his life, until at the very end the great scientist is over seventy. "Lucien Guitry himself was born in

1860, so that in the first act he had to throw off some fourteen years. As the play proceeded he became the same age is the last act he had to assume age. "The first act is probably the most by imagination.

to pretend to be young. Lucien Guitry apparently uses none of the obvious tricks of character acting. His make-up is excellent, but he

does not rely on that. Gradually his Pasteur loses a certain virility of elce and abruptness of gesture. When the doctor, to his great delight, gives him a year to live, this actor makes you feel that his Pasteur is kept going by sheer will power. "Physically he is weak. He moves

with some difficulty and welcomes every opportunity of sitting down. When he contemplates the little boy who was his first successful experiment he falls into a day dream of con-"That was not character acting at

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The playful tenderness with which Pasteur asks the boy commonplace questions as to his progress at shool is exquisitely acted. You feel hat Pasteur is experiencing the greatst pleasure in his life in contemplatthis living example of the success of his experiments. There is a kind of awe in the actor's manner, as of a man who has actually created life.

"As the old Pasteur, waiting an ante-room while his praises are bethere is not much that an ordinary character actor could not accomplish. But Lucien Guitry gives just the extra touch that makes all the difference. It does not obtrude the age of the man or insist on it by the ordinary tricks of

"Pasteur's age is a fact. You accept it without any emphasis from the actor. His way of sitting, his gestures, his shrunken figure, his slightly enfecbled voice do not seem acting at all. Yet the actor in this scene impersonated a man many years older than him-

"The triumph of that scene is that Guitry makes the strength of Pasteur's spirit indomitable without disturbing at all the expression of advanced age. The final triumphant belief in the progress of humanity would be a pit-fall to most actors. They could not resist the temptation to bring down the

"With his wonderful voice and still more wonderful articulation this French actor is able to put into the speech all the intellectual strength of the old man without in any way disturbing the serenity of age.

"What struck me specially was the power of Lucien Guitry's personality. He so imposes himself on the audience that without any show of effort he makes you understand all that is passing in Pasteur's mind.

"He is Pasteur, and so real is the impression that the audience, out of sheer respect, sits silent and motionless when he is on the stage. I suppose, as a last analysis, this is simply due to the actor's power of imagination, which enables him to live in the part. His every movement is in character. His very trick of standing still

BROOKLYN AMUSEMENTS



TEEPLECHASE

In Broadway Picture Houses



Admiring Friends Fear for Larry Semon Inadvertently Bernard in Role of Shylock things for years in the flims, had a

matinees a week of "The Merchant of stroyed more than one career, and we shot the final scenes for "Golf," and Venice" during the forthcoming sea- Potash if we could. son there has been started a back-fire "But, more than that, we have been His training in "stunts" doubtless entertainments. For this scene Frank of protest. The general approval of appalled by the sudden display of averted an accident. Hürling his Mr. Bernard's intention to portray vanity on the part of a man beloved heavy car forward, Semon twisted the Shylock is here and there shot with for his modesty. and Perlmutter comedies. So closely the announcement is true, to that may idea of a thrill, all right." has he become associated with the damage your career irreparably. bungling, lovable Abe Potash in the "Anonymous? Yes! But if it is frankly that he should never digress

group of your sincere admirers who determination to give Shylock is based announcements in which you have fig- during the early years of his career in

can stage a real comedian's contri- ness. bution. And it is as a comedian that in "Partners Again" is not urged by

Since Barney Bernard's recent an- sane, sober estimate of your own Electric lines in Hollywood. He was would stay the assassination of Abe he failed to see the car bearing down splendors, its beautiful women, its mag-

consternation. That consternation is of your sincere admirers and well- badly, but preventing a head-on col- custom for native women to bathe durborn of habit—the habit which has wishers to express the hope that what lision. been acquired by Mr. Bernard's public has been announced is merely a press of seeing him in the long line of Potash agent's pipe dream; or if not that and on that," he remarked as he climbed "Bacchante" of Macmonnies "The Three

thought of this public that here and vanity that is urging you to this there some one has risen to tell him absurd step we prefer to remain anonymous.'

Thus abrubtly ends the protest and the prediction of disaster for Barney Writes one of Mr. Bernard's admirers Barnard if he follows his intention to on the subject from New York City personally produce "The Merchant of

The prediction is somewhat flushed in view of the fact that Mr. Bernard's are very much disturbed by the press on the success he achieved in the role

we love you-for your ability to por- any sort of vanity in consenting to tray characters so real, so human, so appear in the Shakespearean role, nor 'every-day' as to blend the tear and was the announcement that he would do so born of the imagination of the "We are not only sincerely your ad- Selwyns' publicity director, as Mr. Bermirers, but also your devoted well- nard's correspondent seems to hope. wishers, who are eager to watch the The announcement was given the press measure of your success grew like with Mr. Bernard's consent, and Mr. some sturdy oak. Hence our dismay! Bernard is confident that his appear-Hence our chagrin when we raed that ance in the special Shakespeare matyou are to attempt the role of Shy- inces will not precipitate "the assassination of Abe Potash," but rather "We are at a loss to understand this hopes to thereby add to the respect sudden departure from your usual accorded his portrait of Montague sober, same outlook on life; from the Glass's lovable character.

THEATRES UNDER DIRECTION OF HUGO RIESENFELD

nouncement that he would give four genius. Shylock is a role that has de- returning from location, having just

wheel sharply and skidded alongside famous groups of statuary in the cen-"I write this on behalf of a number the streetcar, damaging his own car ter of a garden pool, where it is the the announcement is true, to endeavor out of the wrecked machine. "It's my Graces," by Thorwaidsen, and the Car-

California. In fact, his performance in "The Merchant of Venice" given in

San Francisco was of such distinction your fine art and your splendid, serious, that the fame of it still lives here and devotion to it, but also for the mod- there. Indeed, he has often been asked esty which seemed not to have left to portray the famous Jew for his New you for a single moment during the York public. Finally, one of America's years of your success. We are among distinguished aeronades burney Bernard tors so wanted to see Barney Bernard the thousands who have loved you for as Shylock on Broadway that he agreed this modesty in equal degree that we to finance a production of "The Merhave loved you for giving to the Amer- | chant of Venice" with unstinted lavish-

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Larry Semon, who has been dodging

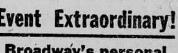


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